

# FOOTBALL PLAYERS WORK HARD FOR FAME

By TOMMY CLARK.  
HOW many of those who witness the annual football games among the big universities are aware of the fact that no athlete works harder for the honors he gets than the molekin warrior? There is no sport on the calendar in which an athlete can make quite so meteoric a rise as in football; but, while he has a shorter route to fame than any other knight of the muscle, there are but few who ever give a passing thought to the course of training that the boy has had to

condition of his charges rest on the shoulders of the trainer. His word must be law, and the final law at that. When the players are on the field the trainer drops to secondary, the head coach taking first place. He alone instructs the men in the intricate science of the game, its plays, signals and tricks. The trainer, so far as the work of developing a team is concerned, is as if he did not exist.  
Yet before the practice begins he tells the coach how much physical work he wants each player to do; he remains on the side lines to see that

over. It is as important to keep a player in this state as it is to get him into it. A player who becomes "stale" is as useless almost on the football field as the novice.  
In a certain western university the football players are turned out of their beds by the trainer and his assistants around 6 o'clock. The men dress and in a few minutes are ready for a half hour's stiff exercise before breakfast.  
One morning this consists of going through the sitting up exercises of the army—a splendid movement for every part of the human system. The next

last year's reserve squad, the stars of the freshman squad of a year ago. Each one of them may have won a place in the heart of the head coach.  
All of these men, who number in hundreds at the big schools, have a slight bulge around the ambitious candidate, and before he gets a chance to win his letter he must have proved that he is better than each unit of these hard fighting hundreds. Sometimes there are as many as a dozen candidates for a single berth so closely matched in the same abilities or so well balanced in individual claims that

stars to the varsity scrub team ranks. The law school at Ann Arbor has fresh, soph, junior and P. G. teams entered in the annual interclass elimination schedule; the dental college has three, and each of the three other departments—engineer, medic and lit—turns out four short dozens and a degree adorned squad. In contrast to the Wolverine varsity seven game schedule, these class teams play nearly every day of the autumn quarter, and twenty-three games are necessary to decide the championship of the twenty-two teams. Formerly a round robin was played.

Even now, with the elimination system, few of the first round losers are satisfied until they have played the others down. About two years of this strenuous work grinds out some finished players, who put in strong claim for varsity jobs. At other schools class teams are almost as productive, and east and west many a late rising star has come from struggles for numerals.  
Hard fights for recognition are not the football players' only. They must be borne before he ranks as a stellar light. Even after his spurs are won a week's letdown may kill forever his chances on the team. Always the men he has passed are hot after him, aching for a single day's rest to give them a chance to show in his place, where one bright play may influence the coach to change. Then practice starts early in the fall, and long before the games begin there have been weeks of hard training and bumps. Hours of quiz work soon are added to the afternoon practice, and signals and signal series must be learned at odd times. What all this means in connection with the study of a hard college course has been well told by the number of tired bodies that have gone to education bankruptcy. I have seen a hardworking scrub come home to his frat house and drop asleep at 6 o'clock, too exhausted for even his dinner.

Quarterbacks, perhaps, have it worse than any other boys, for, as much brain as a football job requires now, the field general, even more, must have a head filled with football lore.  
paid for their slaughter. It is asserted by old hunters that these animals kill more game than all the hunters put together. If that is the case, it would not only be sport but a blessing to kill these animals. It would save the game and furnish the hunters excellent trophies. The skins of all the animals named, even the coyote, make excellent parlor adornments and may be mounted or made into rugs at comparatively small cost. Why not form a club to kill these animals in the off season? Prizes might be offered for the greatest number of kills.

## WHAT IS AN AMATEUR?

Definition Is Different as Applied to Various Lines of Sport.

What is an amateur?  
All depends on what sport you are engaged in.  
If a college athlete, you are not supposed to have ever contested for money, not even for a nickel offering by your grandpa when you were a kiddie of five.  
If a trap shooter, you can compete for money, but you must never have

sold powder or guns or had any firm pay your expenses to a tournament.  
If a golfer, you are barred if you have ever competed for money, made golf clubs for a living or acted as a professional instructor for a club, but you can play in tournaments with professionals.  
In every sport there is a different idea of just what an amateur sportsman is.  
To say the least, it is confusing.  
The colleges are supposed to be the most strict, but even there some professionalism is allowed to creep in in a roundabout way.  
A college athlete may work all summer in a harvest field and return a clean amateur, but if he plays one game of baseball and takes a cent he is barred from amateur circles.  
That is, if they can prove it on him.  
Over in England they have been calling a "simon pure" amateur the man who played for pure love of the sport and who did not work for a living.  
We do not go that far in America. If we did, Harry Payne Whitney and young Jay Gould would be about the only amateur sports on the job.



CANDIDATES FOR YALE FOOTBALL ELEVEN PRACTICING LINE RUSHING.

undergo in order to become a hero in four own and the eyes of the fanatically cheering thousands that watch the game.

When one discovers the routine which a molekin warrior goes through it is dollars to cents that admiration will grow apace for the lusty specimen of young manhood who for some sensational play is being lifted on the shoulders of his joyful college mates, for there is the training that would make a Spartan warrior win. For two months or more the football hero is in training every minute. As early as possible in the season he must become full of strength, agility, speed, endurance, and, above all, he must be taught the science of the game. It is the duty of the trainer to equip him with all the essentials except the last. That is the coach's task.

That he may perform his part of the work to the best advantage the trainer, whenever the college authorities will let him, gathers each and every gridiron player into a training or football house. No university which offers an advanced course in the strenuous gridiron game is without a house for the players. Although a football house usually holds, besides the training, from twenty-five to thirty players, several assistants to the trainer, a chef and a corps of waiters, there is only one mind in that house from the time it opens until the team break training at the season's end, and that is the trainer's.  
All responsibilities for the physical

each does his allotted task, and if he discovers that any player is being worked too hard for any reason whatsoever he takes that man out of the game entirely or directs the coach to ease up on him, and the coach must do it.

Also as the men are injured the trainer rushes them to the gym—that is, provided no bones are broken or other serious injuries sustained.  
Practice usually lasts for an hour and a half. In that time each man is instructed not only in team play, but in his own specialty, the object of it all being ultimately to make eleven units work beautifully as one. Sometimes the practice is discouraging, sometimes highly pleasing to coach and trainer and players alike.

For the first week of training each player, as a rule, will lose several pounds of flesh after practice. A fat man will get rid of seven or eight pounds, a man of average avoirdupois a pound or less.  
For several days following the first week of practice it is the rule of the trainers to put on from eight to ten pounds apiece; then as the training becomes more severe they drop back to normal and remain there throughout the rest of the season.

A chart of the weights is kept by the trainer, and by means of it he is greatly aided in determining the peculiarities of training that he needs to bring the player to the height of physical condition and to keep him there until his last football duty is

morning it is calisthenics, perhaps, or the medicine ball, or a walk of two or three miles, finishing with a sprint of a hundred yards. Frequently there are punting and drop kicking by the kickers excused from the other exercise.

Once back at the football house, those men who have perished freely rub themselves down, all dress for breakfast, and right on the minute set for it the meal begins. At the head of the varsity table sits the trainer. One of his assistants occupies a similar position at the college or scrub table. The trainer's careful study of the young player's physical being. Thus many a player is kept from eating too much, and if the handler sees that a player is not eating what he should then steps are taken to provide him with an appetite.

## Troubles of the Candidates.

Many of the country's best gridiron players enter college well skilled in the details of good work on the gridiron. The high water mark of proficiency attained by many leading preparatory and public high schools present university squads with numbers of promising material, but even the best of them work hard before they land a place on the team. Ahead is a horde of material that is so abundantly turned out from the ranks of

only upon a trial in an actual game will the best of the twelve be able to show his superiority or the difference fast company will make in him.

Chief among the obstacles to the ambitious "possibility" ranks the candidate who comes to practice wearing a varsity initial. That letter looms up as big as the goal posts to the aspiring "would be," and it means practically all that it looks to him. It is seldom that a veteran is displaced by a newcomer and almost as rarely is the nerve found to make the hard fight. It is easier to enter the lists for another place not taken and run a chance with the best of last fall's scrubs.

The regular has the advantage of his nine points' possession and must be outplayed by a wide margin before his inexperienced contender will be tried. Only one noteworthy case of such displacement is to be found in 1907 football, at Pennsylvania, where a fumbling of nine veterans influenced Torrey toward changes and gave the 1910 boys a chance.

Besides scrubs and regulars of last year's team and his fellow graduates of the freshmen eleven to beat, in many schools he finds well trained products of class teams in the running. At every big school these class players are a factor, and at some colleges an apprenticeship of this sort is considered necessary training. At Michigan, in the west, there is a team for every class in the school, and every year these elevens graduate skilled

## AN OLD BASEBALL TICKET.

Sledge Collier of Atlanta Has One Dated 1886.

Sledge Collier, one of the dyed in the wool fans of Atlanta, Ga., has a relic of baseball days gone by.

Like all baseball fans, Mr. Collier has a fad. This fad is saving tickets of the pennant winning Atlanta team, and he had in his possession a ticket of the pennant winning season of 1907. But this was not the real relic. He produced a ticket of the days when Atlanta first won a pennant. This was in 1886. This was during the old Southern league, before the present organization was founded in 1901. The ticket bore the following inscription: "Atlanta Baseball Club, 1886. No Money Refunded After Game Is Called. Admit One to Grand Stand."

## PREDATORY HUNTING SPORT.

Los Angeles Man Suggests New Pastime to Save Game.

Sportsmen ought to devise some new hunting sport whereby carnivorous and destructive animals might be killed instead of the deer and birds, which do not prey on other animals and are harmless, says a prominent hunter in Los Angeles. Mountain lions, wildcats and coyotes are well worth hunting for the sport, and a bounty is



SAMUEL SMITH, SENSATIONAL YOUNG PITCHER SECURED BY CINCINNATI NATIONALS.

When the Cincinnati Nationals recently secured the services of Samuel Smith of the Montreal baseball club for their pitching staff they outwitted a half score of other big league clubs that were anxious to get this new green diamond star. Smith, a native of New York city, is only twenty years old, yet his twirling ability has won him the praise of the veteran critics of the game. He pitched a game of sixteen innings against "Bugs" Ray-

mond of the New York Nationals in an exhibition game. During his career with strong semiprofessional teams he engaged in seventy-three games, winning sixty-two and losing eight. The remaining three contests were ties. After a tryout by the Chicago Nationals he went to Montreal, which club sold him to Cincinnati for \$7,000 and two other pitchers, Savage and Egan. The Montreal fans declare him to be a second Rusie, owing to the tremendous speed of his delivery.

## Forbes-Robertson Appears In New "Morality" Play by J. K. Jerome; "The Master Key" and Its Merits

From Our New York Dramatic Correspondent.

THE return of Forbes-Robertson to the stage of this country lends increased interest to the new dramatic play, "The Master Key," by J. K. Jerome, and has the "morality" atmosphere which characterizes the play with "The Servant in the House" and "A Message From Mars."

"The Third Floor Back" is the title applied to the humble occupant of a back room on the third floor of a miserable Bloomsbury lodging house. He is none other than the Saviour. Obviously, then, "The Passing of the Third Floor Back" is a play with a message, and this it voices distinctly enough, though it is without the fine literary flavor of "The Servant in the House."

Little of Mr. Jerome's humor has been relegated into the play, though there is a sort of lightness to the earlier scenes in the Bloomsbury lodging house, with the familiar disputes about the length of the candles, the constancy of the milk, the disappear-

ance of the landlady's whiskey and other details of cheap and sordid life. But the people themselves are so mean and unsympathetic as to be an antidote to the humorous inclination even here.

## The Symbolic Characters.

The author's description of his own characters is sufficient index of their natures. They are a cheat, a slave, a painted lady, a shrew, a bully, a snob, a hussy, a rogue, a cad, a coward and a satyr, each human enough to be recognizable at once without the subsequent labels he affixes and each typifying some form of selfishness and vice. Into this congregation, and first impressively revealed in a flash of light that illumines the opened door, enters the mysterious stranger, ultimately to be known to the other lodgers as "The Third Floor Back" on account of the chamber which he occupies and for which he unhesitatingly pays the grasping landlady as much as or more than she demands. His work in the house is to bring back to each of the

inmates his lost better self, and to each he appeals, and not in vain.

It is unfortunate for the more sustained interest in the play that the method of conversion must be the same in each case and that the formula of reformation must be repeated in every instance. The woman who paints her face, for instance, is commended for her lack of vanity and assured of her true beauty, whereupon she discards her makeup; the swindler is shamed into a new attitude by the real acceptance of his lies on the part of his intended victim; the sensualist is suddenly convinced of his own chivalrous good intentions by the other's faith in their existence. And so it goes on throughout. But though the means are unvarying and the results more prompt and certain than might seem possible in life, the general effect of the exhibition is undoubtedly stimulating and wholesome.

Forbes-Robertson depicts the titular role with the poise and artistry that have come to be associated with his name.

## "The Master Key."

"The Master Key," at the Bijou theater, has given Cosmo Hamilton a chance to compare two old themes, capital and labor and love, with decidedly pleasant results.

The hero is the young heir to a pseudo philanthropic manufacturer's great fortune, and the playwright sends him into one of the homes of his employees to learn the real cause of the strike that brought him from his travels to take the reins dropped by his dead father. There the young man finds the master key to the situation, love as embodied in the young schoolteacher of the little community.

As Drake, a supposed new clerk, the young ironmaster wins the girl's love, but is repudiated when his identity is revealed and he is known to be the man hated above all others of the workers because of his supposed indifference to the needs of his people. Upon this scene Mr. Hamilton and William A. Brady, the producer, have lavished much effort. A fourth act brings the play to its rather unusual and charming conclusion.

Orrin Johnson as the ironmaster gives firmness of touch and sincerity to his performance, while Miss Frances Ring scores heavily throughout. Bennett Southard is capital in what the profession designates a "fat part," as are Horace James as an optimistic workman and Frank Hatch as the old leader of the strikers. Leonard Oakford makes an unnecessary role seem important to the action.

Frederick Ingellis

## THE STORY OF PINEY'S "MID-CHANNEL."

One of the characters in Piney's new drama, "Midchannel," a meddle-



FORBES-ROBERTSON, STAR IN NEW "MORALITY" PLAY.



ALICE FISCHER, WHO PLAYS ROLE OF MRS. NOLAN IN "THE FOURTH ESTATE."

the result of some popular past play by the actor or actress. Then, again, the actor very often assumes a nom de theater, and so is often known among his friends by his baptismal name. Under the latter heading De Wolf Hopper offers a good example. His real name is William De Wolf Hopper, and so his friends call him Will. Fritz Scheff is called "The Little Devil" on account of his irresistible vivacity, and Frank Daniels is known as Puck as a result of his great hit in the play "Little Puck." Here are a few nicknames of other well known players:

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|-------------------|-------|------------------|
| William Faversham | ..... | Harry            |
| John Drew         | ..... | The Spire        |
| William H. Crane  | ..... | The Admiral      |
| Henry Miller      | ..... | Jack             |
| Low Fields        | ..... | Pop              |
| Wilton Lackaye    | ..... | Puck             |
| Frank Daniels     | ..... | Puck             |
| Emmet Corigan     | ..... | Sphinx           |
| E. H. Sothern     | ..... | Will             |
| De Wolf Hopper    | ..... | Will             |
| W. S. Willard     | ..... | Ted              |
| H. B. Irving      | ..... | H. B.            |
| Raymond Hitchcock | ..... | Hitch            |
| Forbes-Robertson  | ..... | Forby            |
| Lionel Belmore    | ..... | Bill             |
| Roland Buckstone  | ..... | Roly             |
| Morton Seltzer    | ..... | Morris           |
| George Monroe     | ..... | George           |
| Harry Fisher      | ..... | Skinny           |
| Fritz Williams    | ..... | Fitz             |
| William H. Crane  | ..... | Shellock         |
| Charles J. Ross   | ..... | Horsey           |
| Walter Hale       | ..... | Bill             |
| Ellen Terry       | ..... | Nell             |
| Viola Allen       | ..... | Ola              |
| Margaret Anglin   | ..... | The Little Devil |
| Fritz Scheff      | ..... | Queen            |
| Lillian Russell   | ..... | Queen            |
| Lotta Faust       | ..... | Bright Eyes      |

But if they were to tell their real names there would be a hideous rattling of skeletons.

## HOW UHLAN WAS DISCOVERED

Charles Sanders Not a Novice on Turf Bought Horse For \$2,500.

Charles Sanders, the owner of Uhlans, has been referred to as a newcomer on the trotting turf, but he is very far from being in the novice class in horse racing. He attended the first grand circuit meeting held in Buffalo almost forty years ago and has always been a frequenter of the tracks about Boston, where he is engaged in business, while living at Salem. He has owned a great many good road horses, but never a really high class trotter until Uhlans came into his hands two years ago. Arthur H. Parker of New Bedford, Conn., who bred the black gelding and used him as a buggy horse when he was a youngster, sent him to the Readville (Mass.) track to drive in the amateur races of the Gentlemen's Driving club. After a short preparation he trotted a mile in 2:24 in one of the matinee drives with his owner. Mr. Sanders saw him, liked him and bought him on the spot for about \$2,500.

## DAVID HARUM OF BASEBALL.

When it comes to disposing of crude ball players for stupendous prices, Dale Gear, manager of the Shreveport team of the Texas league, must be considered among the David Harums of baseball. For a meager few hundred dollars Gear collected a dozen men before the season opened, and now every one of the regulars, excluding Gear and his assistant, Lee Garvin, who acts in the capacity of captain, has been turned over to the major league clubs. Gear's great business acumen can be realized when it is said that he received \$17,500 for twelve players.

## STAGE STARS AND THEIR PET NAMES.

Almost every one of the popular players is known to his intimates by some pet name. Many of these have their origin in some personal characteristic, while very often they are

## COULD ANY ONE DOUBT THAT LAUDER'S A SCOT?

When Harry Lauder was introduced to America last winter he was heralded as a Scotchman. Now, at the be-